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**Submitting Material for Publication**

We encourage our readers to consider submitting material on early North American numismatics to *CNL* for publication. In general, this includes coins, tokens, paper money, and medals that were current before the U.S. Federal Mint began operations in 1793. However, there are certain pieces produced after the 1793 date that have traditionally been considered part of pre-Federal numismatics and should be included. We cover all aspects of study regarding the manufacture and use of these items. Our very knowledgeable and friendly staff will assist potential authors to finalize submissions by providing advice concerning the text and help with illustrations. Submissions in either electronic or hard copy format, should be sent to the editor via the e-mail address given above or through the ANS at their postal address. Electronic text submissions should be formatted in Word with separate grayscale images.



### Editorial

On a gloomy November day in 1750, a sloop from New York quietly entered the harbor of Halifax, Nova Scotia, carrying a cargo of 3,000 imported pistareens for sale to the cash-starved inhabitants. The pistareens included many unevenly cut fractions that were passed off at a higher value than their metal content until the Halifax authorities apprehended the ship's captain and prohibited further cutting of pistareens for change.

Sometimes the past has a funny way of repeating itself.

Shortly after CNL 144 was distributed, several astute readers pointed out that the photograph of the recently departed Alfred Hoch on page 3617 looked suspiciously like the very much alive Eric P. Newman. After some enquiry by your humble editor—who belongs to a somewhat younger generation of colonial coin enthusiasts and knew neither Al or Eric by sight—it was determined that the *Colonial Newsletter*, like some latter-day Halifaxian, had also been victimized by cutting!

Evidently, the notorious image had been cut from an original photograph showing Al Hoch and Eric Newman together, but through some bizarre accident, the wrong half of the photo was submitted for publication. In any case, I am now very pleased to rectify this *faux pas* by publishing the correct image of Al Hoch on the following page along with a farewell by Eric Newman.

Eric got a good chuckle out of the incident and I hope that Al did too, wherever he may be. Needless to say, in future I will certainly rec-

ognize both numismatic luminaries if I should ever happen to bump into them.

The chapter of Phil Mossman's new book, *From Crime to Punishment: Counterfeit Money in Colonial and Pre-Federal America*, that appeared in the last issue seems to have struck a chord with readers as this time around we have two articles dedicated to counterfeit series.

A technical note by David Palmer and Byron Weston summarizes the current state of our knowledge concerning the Long Neck contemporary counterfeit family of English halfpence.

In a new die study of struck counterfeit bust two-*reales*, John Lorenzo adds 52 new die marriages (and a button variety!) to the 54 published by John Kleeberg in the proceedings of the 1998 Coinage of the Americas Conference. Considering the probable late date of production (1830s–1860s[?]) for many of these pieces, one wonders whether it is still permissible to describe them as *contemporary* counterfeits.

Switching gears from counterfeits to coiners of the Confederation period, we are pleased to present an important discovery by Marcus Mayhugh that would strongly suggest Daniel Van Voorhis regulated foreign gold coins in New York. This figure in the history of Vermont's early copper coinage and the Machin's Mills enterprise can now be added to the elite list of coining gold regulators like Ephraim Brasher and Standish Barry.

CNL 145 also includes a third set of plates designed to eventually cover the full colonial collection of the American Numismatic Society. In this issue, the plates feature the Society's holdings of Vermont coppers (Bressett 10-Q to 19-X), Connecticut coppers (Miller 4.3-A.2 to 4.4-C), New Jersey coppers (Maris 17-K to 20-N), and Massachusetts cents (Ryder 3-E to 10-L [1788]).

Oliver D. Hoover  
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**A Farewell to Al Hoch**  
by  
**Eric P. Newman; St. Louis, MO**

Al Hoch with his modest demeanor was an outstanding numismatic educator by deed and not by position. He devoted his many talents to offering to the public the opportunity to indulge in numismatic knowledge for education and enjoyment.

The Colonial Newsletter, which he created in 1960, is still published with vigor and has continued to be improved by James C. Spilman and the American Numismatic Society.

He took great satisfaction in reprinting numismatic classics at modest prices so that research would not be hindered by the cost of rare works. It was my pleasure to be asked by him to write about that author's publication troubles for to his two Crosby reprint editions.

Our contacts with one another were not extensive, but both of us realized that he was stimulating others to further numismatic research. Al Hoch will always be deeply respected by those who knew him and by those who realize what an example he set.



**Alfred D. Hoch**  
1935–2010

**Updates to John Kleeberg's  
1998 COAC Study of Counterfeit Two-*Reales***

by  
John P. Lorenzo; Midland Park, NJ

### Introduction

There has been much interest in the two-*reales* counterfeit family since 1998, when the coins were discussed in separate presentations by John Kleeberg and the author at a Coinage of the Americas Conference dedicated to circulating counterfeits of the Americas.<sup>1</sup> The purpose of the present paper is to illustrate and describe all struck two-*reales* counterfeits currently known that were not plated by Kleeberg. Cast coins are omitted here.

The catalogue includes pieces confirmed through physical observation to have been struck.<sup>2</sup> Further specimens come from noted collections, but were not examined in hand.<sup>3</sup> Important coins from two major collections sold by Stack's Rare Coins also appear in this study since they have been well examined and documented as part of this counterfeit family.<sup>4</sup>

Although German silver—the copper-nickel alloy used to strike many specimens in the counterfeit series—was already produced in China in the eighteenth century, it largely remained an oriental curiosity in Europe until the early nineteenth century.<sup>5</sup> English manufacturers only began to produce German silver in 1820s and 1830s. Therefore, the German silver counterfeits must have been struck much later than their regal models, unless one assumes a Chinese connection.<sup>6</sup> Kleeberg has conclusively shown that two-*reales* (regal and counterfeit) circulated in the United States through the Civil War period, which might tend to support production and release of the German silver counterfeits into circulation between 1830s and 1850s.<sup>7</sup> The possibility of continued production as late as the early 1860s is raised by the recent discovery of a group of buttons dated 1860 and carrying complete two-*reales* obverse and reverse types (no. 54 in the plates). The results of initial XRF testing,<sup>8</sup> combined with the fact that the British Museum does not house a single Kleeberg specimen, but the American Numismatic Society has some 95 examples in its trays may suggest a North American origin for the series.<sup>9</sup>

### Kleeberg Die Designations

Kleeberg's numbering system was adapted from that developed by Eric Newman for Robert Vlack's die study of counterfeit halfpence. Modification was necessary because the date

1 The papers were published as J. Kleeberg, "Counterfeit 2 Reales of the Bust Type: Carlos II, Carlos IV, Ferdinand VII, 1771–1821. A Survey and Die Study," in J. Kleeberg (ed.), *Circulating Counterfeits of the Americas*, COAC 14 (New York, 2000), pp. 137–192 and J. Lorenzo, "The Counterfeit Spanish Two Reales: Canadian Blacksmiths or North American Tokens," in J. Kleeberg (ed.), *Circulating Counterfeits of the Americas*, COAC 14 (New York, 2000), pp. 193–224.

2 All catalogued coins belonging to the collections of the author, Clem Schettino, Chris Stevens, and Dave Wnuck were physically examined by the author and their owners at a barbecue gathering hosted by Roger Siboni.

3 These include the coins belonging to the collections of Richard August, Marc Mayhugh, Gord Nichols, and Charlie Rohrer.

4 Coin Galleries, July 18, 2007, lots 1032–1035; Schaumburg Sale, June 25, 2009, lots 100–102 and 104.

5 Lorenzo (2000), pp. 218–221.

6 Lorenzo (2000), pp. 195, 203–205.

7 Kleeberg (2000), pp. 147–149 and 151.

8 Lorenzo (2000), pp. 204–205. Impurities in the brass has led to the conclusion that the coins were probably produced in North America, rather than in Birmingham, England.

9 For possible production centers in New York, New Jersey, Massachusetts, or Connecticut, see Kleeberg (2000), p. 150.

appears on the obverse of the bust series of two-*reales*, rather than on the reverse as on the halfpence. The obverse designation consists of the last two digits in the date, followed by the letters A, B, C, etc., in the order of the discovery of new dies. The reverse designation is the initial letter of the Spanish colonial mint—G for Guatemala, L for Lima, M for México City, N for Nuevo Reino (Santa Fé de Bogotá), P for Potosí, and S for Santiago de Chile, plus a number, in the order that new dies are discovered. No Guatemala or Nuevo Reino mint marks are recorded in Kleeberg's catalogue of struck counterfeit two-*reales*, although he records cast specimens with the Guatemala mint mark.<sup>10</sup>

The new die designations continue Kleeberg's sequence. They are described in detail below. A tabular survey of the known specimens follows the catalogue. All new varieties are illustrated in a set of plates in which each coin has been enlarged to 38 mm in order to clearly show diagnostic features.

### New Obverse Designations

K.18A. An impossible early date for a coin supposedly struck under Carlos III. Extra numerals occur in the date, making it look like 17185. The legend placement is well balanced. The final ordinal numeral is lower than the previous three. Found with L20.

K.27A. Another impossibly early date for a coin supposedly struck under Carlos III. Thick top 7s with a swan-like 2 in the date. C in CAROLUS is squared with half of the top portion missing. The A in GRATIA is broken. Large stops between legend and date. A superb counterfeit. Found with L21.

K.35A. Similar in appearance to the 1301 (1801)-dated specimen K.13A-L29. The spacing is not uniform but the die work is excellent. Found with L30.

K.74B. Very thick lettering and a high date 1774. A left tilting 4. Large stops by the date. CAROLUS III ordinal and like 74A, the diesinker did a good job of capturing the king's large nose. A stop after the ordinal unlike 74A. Found with M16.

K.75A. Drooling Mouth Variety. A previously unreported year with a distinctive hand-cut 5 in the date. The C and O of CAROLUS are virtually missing. The bottom part of the S is present but is crude, thin, and wavy. The E in DEI appears as an F punch and the G is missing in GRATIA. Found with NK1.

K.75B. Much of the legend is very difficult to read but the date is distinctive with a die sinker's stroke turning a 1776 date to 1775. This is the second known specimen with a 1775 date. Found with NK2.

K.76A. A uniformly placed obverse legend with even lettering and spacing. The 6 is high in the date. The I in DEI tilts to the right. The date 1776 is not found in Kleeberg's initial grouping. Only the 1772 and 1780 dates are still missing from the 1771–1780 period of this counterfeit family. Found with M17.

K.78C. The obverse reads CAROLUS II instead of CAROLUS III. Very crude overall. Large crude eye with lump of metal within on this oversized feature. Found with NK8.

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<sup>10</sup> Kleeberg (2000), p. 156.



K.79B. Closely spaced letters of uniform size. The ordinal numerals and AROLUS of CAROLUS are invisible due to weak striking. The stop on the right side of the date is close to A in GRATIA. Found with L22.

K.79C. The second reported overdate example in this series. The 8 is distinctive and full and the ordinal number of CAROLUS III tilts uniformly to the right. Found with P11.

K.81B. Three distinctive hair curls point straight upward. The bottom ribbon end is much larger than the one above it with a small bow. The larger end points at R. The 8 of 1781 tilts left. Found with G1.

K.81C. Small and very wide date. Small lettering with the S in CAROLUS appearing as an 8. The 8 is recut downwards. Very long and thick ribbon ends pointing at the R. The ordinal numerals are very far apart. The plate coin shows the bifurcation effect at the bottom of the numerals. Found with NK5.

K.82A. As indicated by the cataloguer, this piece is very close to a regal in appearance. The date includes a broken 8 and a swan-like 2, but plate matching is probably necessary to properly identify the obverse die. Found with P7.

K.82B. The obverse date appears to have a 9 punch made into a 2. This feature is unusual and not known for any other date in this counterfeit family. The numeral punch has a distinctive bottom. Found with M23.

K.82C. CAROLUS III with very long ribbon ends. The 1 and 7 of the 1782 date are the same size but the 8 is large and the 2 even larger. Found with NK9.

K.85B. CAROLUS III again with long ribbon ends. The top of the 5 in 1785 is cut off. If the bottom of this numeral were closed, the date would look like 1786. The ribbon ends terminate at the middle of the R in CAROLUS. Found with M24.

K.85C. The ordinal numeral of CAROLUS III displays distinctive downward doubling. This feature is diagnostic for the variety. The top left of the 8 in the 1785 date is crudely closed. Found with M25.

K.87D. Die break visible below the 7 of 1887 and the A of GRATIA. Improper spacing between the date and the circular legend. Found with L27.

K.87E. CAROLUS III is very crude. The C is rendered with a G punch and the 1787 date is doubled. The top of the 1 is tripled, thereby making it a very distinctive diagnostic feature. Found with M26.

K.88D. The date is very weak on this new obverse, but the two 8s are visible under magnification. The left side of the A in CAROLUS is recut. The ordinals are thin and not well balanced. The top and bottom of the D in DEI is weakly cut and missing for the most part. Found with N1.

K.88E. The last 8 of the date is recut to the left. A faint 8 to the right of the date makes it look like 17888. The letter punches are very crudely cut, especially the A and R of CAROLUS. The ordinal numerals are poorly aligned. A nice joined E letter punch was used in DEI. The last A in GRATIA is very wide. Found with M18.

K.88F. The ordinal numerals are doubled. Two tall thin 8s in the date 1788. The I in DEI appears as a 1. The lettering and spacing is uniform but crude. The L is well below the O in CAROLUS. Large stops to left and right of the date. Produced from a German silver alloy composition. Found with S7.

K.88G. A CAROLUS III issue with three-quarters of the obverse die doubled. The last I of the ordinal numeral is larger than the preceding two of equal size. Found with M27.

K.89B. The numeral 9 in this date is notable. It has a pronounced curl and is reminiscent of the swan like 2s found on other specimens in this counterfeit family. This feature makes it seem likely that the die engraver of 27A also produced 89B. The rare transitional ordinal numeral IV is used instead of the more usual IIII. The high-quality lettering is strong and well centered, but the portrait bust is weak. The stop is very close to DEI and GRATIA, but the date is widely spaced and the stops show good separation. Found with L23.

K.90A. Large spaces between the L and U in CAROLUS with a small S. A low 7 and a high 9 occur in the date. Found with G2.

K.90B. The 9 in the 1790 date is very large. A distinctive die break is seen from the lower ribbon end to the rim through the O of CAROLUS. A fifth faint ordinal numeral I appears between the two on the left and right. Found with G3.

K.91D. The date is doubled and a small R L (an assayer mark?) appears to its left. Instead of the expected ordinal numeral IIII (or IV) we have X. A crude C is used for the G in GRATIA. DEI is not visible. Found with NK3.

K.95B. The first two ordinal numerals of III are conjoined with the third almost touching in CAROLUS III. The stop impacts the right side of the I in DEI. The A in GRATIA is doubled. The major diagnostic feature of the obverse is the severely left tilting 5 in the date. The tip points toward the G in GRATIA. The A in CAROLUS is filled, but this is the only letter that might be suggestive of casting. Seen in German silver alloy composition. Found with NK4.

K.96A. The 7 in the date appears above the 1 and the tips of G and R touch in GRATIA. The stop to the right of the date is almost even with the tip of the 6. This obverse is still the only one known for 1796. Found with P8.

K.97D. Similar to Kleeberg's 97A. The 9 in the 1797 date tilts 45 degrees to the right and is crudely formed with an end knob and tilts 45. The R in GRATIA is high. An extended dentil pierced the top of the U in CAROLUS. By this date Carlos III had been dead for nine years. Found with L28.

K.98B. A new obverse linked to Kleeberg's M6 reverse. The relationship of the D in DEI to the head of the monarch and the A of GRATIA to the tip of the bust distinguish 98B from 98A. Found with M6.

K.01C. The only known example of a full retrograde date. Reminiscent of 01A, on which the 1s in the date are backwards. The retrograde numerals suggest that both 01A and 01C were produced by the same die engraver. The letters are punched but the Potosí mint mark is hand engraved. The A punches have a weak or virtually absent crossbar. The date of course is the main diagnostic feature. Found with P6.



K.07B. The 1807 or a date similar to this is inverted. One of the highlights in this series. A coin which is difficult to describe in words. Specialists must draw their own conclusions from the plate coin. Found with NK10.

K.08C. Lettering and spacing is uniform. The top of the 8 punch in 1808 is missing as is typical. Die bulging is pronounced in the right field with the beautiful wavy S often found in this counterfeit family. Small stops. The ordinals lose their right serifs moving from left to right almost in a progressive manner. A rare specimen struck in copper, rather than the usual brass. Found with M19.

K.08D. The plate coin has a FALSA counterstamp which needs no translation. Produced from a superb German silver over brass alloy mix. Large Is in CAROLUS IIII, cause the ordinal numerals to appear to the right of the bust, and force the abbreviation of GRATIA. The obverse reads CAROLUS IIII·DEI·G with the 1808 date bordered by stops. Found with G4.

K.08E. Very short and thick ribbon ends point between the O and L in CAROLUS. The top of the first 8 in 1808 is incomplete and the second 8 loop is larger at the bottom than the top. The A in CAROLUS is filled and the U is wide. The I in DEI bends to the right. The S is wavy with an abrupt end. Found with NK6.

K.08F. As usual in this series, the 8s are incomplete at the top. The last 8 in 1808 tilts slightly to the left and the 0 is broken at 9 o'clock. The left uprights of the Rs are very thick and the R in GRATIA is high. Long ribbon ends are even with the bottom of the bust portrait. Found with L26.

K.10B. The bust is that of Carlos IV, but the coin carries the name of Ferdinand VII. It is abbreviated as FERDIN rather than FERND as found on 10A. Hand-cut letters and thick on both the obverse and reverse of this die marriage. The main diagnostic feature of this variety is the missing middle crossbar of the F in FERDIN. Found with M28.

K.11B. An incredibly crude example. M alone designates the México City mint and II represents the assayer JJ. The denomination is falsely indicted as 8R instead of 2R. The 8 in 1811 date is recut and the 1s are I letter punches. Found with M22.

K.13A. Same type of 3 as on 35A. The last A in GRATIA and the A in CAROLUS are represented by upside down Vs. The first A in GRATIA does, however, have a thin crossbar. The R is made from a P punch with an additional engraver's tail. Similar *ad hoc* letters occur on other specimens in this counterfeit family. Found with L29.

K.15A. The only reported 1815 specimen. Thick lettering with consistent size and placement. The 5 is high in the date and 181 are even with each other at top and bottom. The nose of the monarch appears to come down to the top lip. The nose and high 5 are diagnostic features. One ribbon end appears on the middle portion of the back of the neck. Found with P9.

K.16B. Unfortunately, much of the obverse legend is obliterated on this splendid Ferdinand VII specimen. The 1816 date is up and down with the 1 and 6 recut to the left. The 8 shows some minor doubling under magnification. A die chip is seen floating between the last ordinal numeral I and the head. Found with M20.

K.17C. FERDIN VII with a die break above the stop between DEI and GRATIA. The 8 of 1817 is recut at the top. Long ribbon ends with one touching the back of the neck. Found with M21.

K.17D. FERDIN incomplete in crude, small lettering. Under magnification the middle bar of E is missing its lower serif. The A in GRATIA is very malformed and appears doubled to the right. This A is a diagnostic feature for this variety. The 181 of 1817 tilts to the left with 81 tilting a little more than the first numeral 1. The 7" is upright. The top of the 8 is missing, as commonly occurs in this series. The plate coin is brass. Found with L24.

K17E. As with K.17A, the bust is far from the date and appears to be made by the same die sinker. Some future study would be interesting as to compare K.17A, B, and E since all three name Carlos III, who had been dead for almost 30 years in 1717. Found with S8.

K.18B. The DIN in FERDIN is weak. The R is made from a P punch and a die engraver's stroke. This feature is not commonly seen in this series and should therefore be considered diagnostic. Large 8s occur on both of the 1s in the date 1818. The excess hair strokes flowing into the eye of the monarch are a diagnostic feature of this obverse. Found with L25.

K.20A. The only reported example of the 1820 date in this counterfeit family. The 8 punch has a small chip at the top. The bottom portion of the E in FERDIN is filled. The D in DEI is low. Found with G5.

K.21C. Under magnification the middle bar of F is very large at the top and small at the bottom whereas the same bar on the E is equal on both top and bottom. The D in DEI is severely tilted to the left. The Gs are closed and the R punch has lost its central features, causing it to appear square-like. The 8 is open at 10 o'clock and the 2 is swan-like. Found with Z3.

K.21D. A die chip appears between the 2 and 1 in 1821. FERDIN begins almost in the exergue, thereby creating a huge gap between the end of the name and the ordinal number VII. The D in DEI tilts severely to the left, the R of GRATIA is missing its central part, and the G of the same word is closed. Found with Z4.

K.21E. The obverse die is very similar to Kleeberg's 21B, but the D in DEI is farther from the monarch's forehead. Nevertheless, it was probably produced by the same die maker as there are only a few differences between this die and 21B. Found with reverse Z5.

K.21F. The stop after the ordinal numeral VII is even at the bottom. The 1821 date appears to be 1824 with the 4 punch converted to a 1. All letter punches are hand-cut and very crude. Long ribbon ends with one of them touching the long thick neck of the monarch. Found with NK7.

K.28A. The latest date known for a counterfeit two-*reales*. The 8s in 1828 are broken identically. Found with P10.

## Reverse Designations

The new reverse designations are listed in alphabetical order by mint. Known official mints are followed by unknown mints designated by artificial mint marks. These are (designated NK). Reverses with mint marks of known mints are Guatemala (designated G), Lima (designated L), México City (designated M), Nuevo Reino (Santa Fé de Bogotá) (designated N), Potosí (designated P), Santiago de Chile (designated S), and Zacatecas (designated Z). Dies with unknown mint marks are prefixed by the letters NK.

*Guatemala Mint Mark (NG)*

G1. A large die break appears over the HIS in HISPAN. This is almost certainly the terminal state of the die. The 2 in 2R is hook-like. The assayer mark is a single letter, probably caused by the late die state. A second letter (probably H) is likely to appear on this reverse in earlier die states. Found with K.81B.

G2. The M assayer mark is known from cast counterfeits with the NG mint mark. The S and P in HISPAN are widely spaced. Found with K.90A.

G3. A space occurs between the S and P of HISPAN. Found with K.90B.

G4. The H in HISPAN is large and the A is filled. The X in Rex is also large. The NG mint mark does not identify any known mint. The J in the assayer mark MJ is faint. The plate coins two-toned with one protected area showing its bright brass with the other areas being toned dark German silver. Found with K.08D.

G5. The assayer mark is given as RM. The top of the 2 in 2R is closed. Found with K.20A.

*Lima Mint Mark (ME)*

L20. The bottoms of the N and D in IND touch. The I is high and tilts left in relation to the J. The stop between these letters is perfectly centered. A broken die fragment appears on the lower right portion of the A and between the H and I in HISPAN. Found with K.18A, the earliest dated obverse known.

L21. The H in HISPAN is recut at the top. The space between the assayer mark FF and the stop are very wide. The 2 in 2R is thin and its end points upward to the middle of the R. Found with K.27A.

L22. An interesting reverse with GR for 2R and REW for REX. Despite these major blunders in the legend, the reverse does not exhibit poor workmanship. Found with K.79B.

L23. Three short vertical lines appear to the left of the 2R, as does a raised line within both loops of the 2 the R. A further line occurs between the 2 and the R as well as several smaller lines to the right of the 2R. The bottom of the J looks like an I that has been slightly indented. The bottom part of the S in HISPAN is thicker than the top. Found with K.89B.

L24. IND touch at their bases. The left pillar is higher than the right pillar. Under magnification, the middle serif of the E in the ME mint mark appears to end with a ball-like feature or small stop. The J of the assayer mark seems to come from a reworked I punch. Found with K.17D.

L25. Hand-cut letters. The P of the expected JP assayer mark can be discerned under the die break. The H in HISPAN is large. The plate specimen shows a large die crack bisecting the coin from 3 o'clock to 9 o'clock. Found with K.18B.

L26. Very thin crossbar in the H of HISPAN. The top loop of the 2 in 2R is closed. Four small ball-like features are seen at the base of the right pillar and two at the base of the left pillar. S is below PAN in HISPAN. The top serif of the I is missing in this word as well. Found with K.08F.

L27. The 2 of 2R is above the R. The HI of HISPAN tilts far to the left as on other specimens in this study. ET is above IND and the rest of the reverse legend. Found with K.87D.

L28. The Lima mint mark ME appears as MF. Very crude hand-cut lettering. The E in DEI seems to have a double serif on the bottom but this is actually an extraneous character. The E appears high in REX and much larger than D and I. Found with K.97D.

L29. Die cud on the R of REX. August example blocks out the assayer mark but probably JP in my opinion. Similar to the J. Lorenzo specimen K.35A. Found with the distinctive 1301 obverse K.13A.

L30. The I is below M in the assayer mark MI. Good die work. Similar to the 1301 dated K.13A-L29 specimen. Found with K.35A.

### *México City Mint Mark (Mo)*

M.16. A die dot appears below the R under magnification. A faint stop can be seen below and to the right of the R in 2R. Hand-cut letters. The lettering is small, up and down in its alignment and irregular in their shape. The F in the assayer mark FM appears as a P with a small bump along its right side. Only two clear stops occur between N and E and D and R. Found with K.74B.

M17. The closed E in the legend looks like a square 8. The top loop of the 2 in 2R is closed. The lettering is uniform in its spacing and small size. A well-done reverse by this counterfeiter. Found with K.76A.

M18. The loop of the 2 in 2R is closed. The top serif of the F in the assayer mark has a blob-like endpoint and tilts to the right. A worn reverse obscures any further diagnostics features. Found with K.88F.

M19. Small stops. The D in IND is low. A die break stretches from the rim through the left side of the H of HISPAN to the top of the left pillar. The crossbar in the H is very thin and stick-like. Found with K.08C.

M20. The SPAN of HISPAN is worn on the plate coin. The D in IND is incomplete at the top and the R in REX is filled and recut downward. The E in the same word and in ET is box-like with a vertical line connecting its right side. The 2 in 2R is broken in the middle. Found with K.16B.

M21. A very well-executed reverse except for the spacing of the letters. The major diagnostic feature is a stop above M for México City rather than the usual small O. REX, the mint mark, and the 2 in 2R are very close to each other. A large space occurs between HISPAN and ET. The lions on the shield are exceptionally well done and are distinctive in their detail. Found with K.17C.

M22. The lions in the shield resemble long-tailed rats. The denomination mark is 8R instead of 2R. The assayer mark is II rather than JJ. A similar mistake occurs on reverse L26. There is no sign of any attempt to convert the Is into Js. No small O or stop above the M for the México City mint mark. The R in REX is recut on the left side. Found with K.11B.

M23. The right bottom side of the X in REX impacts the pillar. The top of the 2 in 2R is a circle. The assayer mark is given as FF. Found with K.82B.

M24. The M in the FM assayer mark is wide, thin, and wiry. The central part of the S in HISPAN is thick. Found with K.85B.

M25. The motifs are generally weak due to the late reverse die state of the plate coin. The E in DEI is closed. The top of the 2 in 2R is a perfect circle. Found with K.85C.

M26. The E in DEI and REX is closed. The top of the 2 in 2R is a circle. The I in GRATIA is poorly cut and appears as an L punch. The A punch has a thin crossbar. A generally crude reverse with hand-cut lettering. Found with K.87E.

M27. The assayer FM and H of HISPAN are the only letters that do not exhibit doubling on this reverse die. A very distinctive reverse. Found with K.88G.

M28. Crude and very thick hand-cut lettering. The T in ET has an extra bar extending to the left side of the letter. The top of the E is thin. Found with K.10B.

*Nuevo Rieno (Santa Fé de Bogotá) Mint Mark (NR)*

N1. The assayer is given as IJ. The 2 in 2R is swan-like and very pronounced. The right half of this reverse is worn with no legible motifs. Since diagnostic features can be distinguished only on the left half of the coin, plate matching is necessary for full identification until a more representative example of N1 appears. Compare all NR mint marked counterfeit two-*reales* closely with this reverse. Found with K.88D.

*Potosí Mint Mark (PTS Monogram)*

P6. The R in 2R is made by a P punch with the tail added by the engraver. The second F in the assayer mark FF has the middle serif pointing downward. The H in HISPAN tilts to the left and the crossbars in the H and A are very thin. The D in IND is low. The lion in the second quadrant (top right) is engraved partly outside the border. Found with K.01C.

P7. The H is low and the I is high in HISPAN. The lettering is thick and asymmetrical. The A tilts to the right. The spacing of the stops between and after the letters of the assayer mark JR is even. Found with K.82A.

P8. A space appears between the S and P of HISPAN. The top of the 2 in 2R is swan-like and closed. The 2 is large and the R is small. The difference in size between these two characters may serve as the sole diagnostic feature for identifying this reverse die. The first P of the assayer mark PP and the R of REX tilt to the left. The lion in the third quadrant (lower left) of the shield appears dog-like. This peculiarity made this coin a favorite of Ed Saraffian. Found with K.96A.

P9. The left bottom serif of the I in HISPAN touches the right top of the pillar. The top of the 2 in 2R is closed. Uniform lettering and spacing. Found with K.15A.

P11. The R in REX is low and tilts to the right. The 2 in 2R is oversized and the PTS monogram is complete. Found with K.79C.

*Santiago de Chile Mint Mark (S)*

S7. The P is recut to the left. The left leg of the A in HISPAN and GRATIA has a double base. The top of the 2 in 2R is very thin and has a wide loop. The I in IND is recut to the left and the E in ET is recut at the bottom. Found with K.88E.

S8. The denomination mark is given as 8R rather than 2R, as on M22. The treatment of the X in REX is similar on both dies and the same assayer mark appears on both. S8 and M22 were probably cut by the same die engraver. ET appears as IT. Found with K.17E. The die marriage K.17E-S8 should be compared with K.17A-M9 and K.17B-S6.

#### *Zacatecas Mint Mark (Z)*

Z3. The top of the 2 is closed. The R in REX may be broken on the right side. It is unclear whether this is damage to the die or to the plate coin. This break may be a good diagnostic feature. The right pillar shows much spacing at its base. The left pillar does not show this feature. Found with K.21C.

Z4. The SPAN in HISPAN and the E of ET show doubling. The middle serif of the R in REX is broken. A die break appears on the left side of the N in IND. Found with K.21D.

Z5. As with the obverse very similar to Z2 of the die marriage K.21B-Z2. Very cramped motifs on the right but wide spacing on the left. Note the spacing of the assayer mark RG. Found with K.21E.

#### *Unknown Mint Marks*

NK1. Hand-cut letters. The top right serif of the I in HISPAN is missing and the bottom of the P is recut. The CR(?) mint mark does not identify any known official mint. The assayer TH appears more like IH due to its placement. Irregular pillars flank the denomination mark which appears as R instead of the usual 2R. A crude variety. Found with K.75A.

NK2. This reverse is so poorly preserved that no real attribution can be made until a better specimen appears. The low 2R suggests that the coin was struck off center, but the obverse is perfectly centered. Found with K.75B.

NK3. The legend is corrupted as HISPAN·IN·REX·IH·PAN·CH·R·. The E in REX appears as a very thick I. A small 3 appears to the left of the stop between the X in REX and the I in IH. The extraneous numeral is unique to this die. Very crude and noteworthy. Found with K.91D, which also has extraneous lettering in the obverse legend.

NK4. The lettering is extensively cut by hand. The H in HISPAN is recut at the top, the S is recut to the right, and the P at the bottom. The Ns in this word and in IND are retrograde. The T in ET touches the larger than normal stop to the right. The E in REX is closed. The E mint and T assayer marks are unknown. This very crude and interesting reverse is not difficult to plate match. Found with K.95B.

NK5. Very small lettering. The S in HISPAN looks like an 8 due to the closure of the ends. The A is filled. The E in REX is filled and somewhat square. The scrolls around the pillars are not uniform. Found with K.81C.

NK6. Some wear in spots but two distinctive diagnostic features are visible: The denomination mark appears as 8R instead of 2R and the HI in HISPAN is very high. Found with K.08E.

NK7. The N in HISPAN has a thin stick-like left upright and a much thicker right upright. The 2 in 2R is very crude and has the endpoint upward with the bottom of the 2 square-like. The stop between the R and G of the assayer mark is closer to the R. The stop after the G is low and positioned like a period at the end of a sentence. Found with K.21E.



NK8. The E is higher than the D and I in DEI. The assayer mark JP is given as IP. Found with the distinctive CAROLUS II obverse K.78C.

NK9. The E of ET is very close to HISPAN, giving the impression of HISPANE even though a stop appears between the N and E. The T or F mint mark is completely unknown, but the RG assayer mark may suggest that the mint mark is a bungled Z for Zacatecas. Found with K.82C.

NK10. An incredibly crude die with a misplaced DU mint mark and an II assayer mark. The full legend is corrupted as REX·2RO·DU·I·I·HISPAN·ET·IN. Found with the inverted 1807 dated K.07B.

### Conclusion

The preceding catalogue has almost doubled the number of known die marriages for counterfeit two-*reales* from those known to John Kleeberg in 1998. As further specimens appear at auction or from other sources, the majority are likely to be struck from the dies described here and in Kleeberg's original article. A full study of the cast two-*reales* is still desperately needed to fill out our knowledge of the counterfeiting of this denomination. Such a study may be undertaken by the author in the future.

### Acknowledgements

I would like to thank all the collectors who supplied examples for this study. Their names appear in the table of specimens. Appreciation also goes to the two professional photographers who provided the images used in the plates. Jack Howes photographed the pieces viewed by the Counterfeit 2 Reales Study group at the Siboni gathering and Neil Rothschild photographed the Richard August pieces at the 2010 Colonial Coin Collectors (C4) Convention in Boston. A special thanks also goes to Oliver Hoover, who has taken these data and organized them into this final paper for *The Colonial Newsletter*.

TABLE OF COUNTERFEIT TWO-REALES NOT LISTED BY KLEEBERG

Number, Date, and Die Designation	Monarch	Weight (grams)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
1. 1718 K.18A-L20	CAROLUS III	50.9	26.2	ME	IJ	German Silver	D. Wnuck	Earliest dated counterfeit 2 reales. Previously this title was held by two 1827 pieces. See specimen no. 2 and Table 1 from my 1998 COAC article.
2. 1727 K.27A-L21	CAROLUS III	97.2	28.37	ME	FF	German Silver	C. Schettino	Previously, the R. August 1727 specimen published in my 1998 COAC article was the only one known. This and the August specimens are found in German silver. This alloy composition seems more common in the early pieces of this series.
3. 1735 (1785) K.35A-L30	CAROLUS III	97.2	28.7	ME	MI	German Silver	J. Lorenzo	An early dated specimen with the same treatment of the 8 as no. 34.
4. 1774 K.74B-M16	CAROLUS III	72.5	27.65	Mo	FM	German Silver/ Brass	C. Stevens	The 4 tilts as on K.74A, but the nose of Carlos III is not as distinctive.
5. 1775 K.75A-NK1	CAROLUS III	61.7	28.28	Worn	TH	Brass	D. Wnuck	Extremely crude date with a larger than normal 5. Certainly one of the more memorable struck dates in this series.
6. 1775/6 K.75B-NK2	CAROLUS III	80.2	27.5	Worn	Worn	German Silver/ Brass	J. Lorenzo (ex E Saraffian)	Much wear in the periphery of this coin. Legends unable to be determined due to wear. More of a re-engraved numeral than an overdate involving only the last numeral.
7. 1776 K.76A-M17	CAROLUS III	81.7	27.72	Mo	PR	Copper	D. Wnuck	C. Stevens had another specimen at 80.2 gr. and 27.71 mm but in a slightly lower grade. We chose to shoot only the highest graded coin in cases of duplication.
8. 1778 K.78C-NK8	CAROLUS II	80.8	27.1	Worn	IP	Silver	R. August	An incredible specimen with legend naming CAROLUS II instead of CAROLUS III. Mint mark unidentifiable due to wear.

Number, Date, and Die Designation	Monarch	Weight (grains)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
9. 1779 K.79B-L22	CAROLUS ?	92.5	28.04	ME	FF	German Silver	D. Wnuck	An interesting specimen with REW for REX. GR appears instead of 2R.
10. 1779/8 K.79C-P11	CAROLUS III	93.0	28.1	PTS monogram	PR	Silver	R. August	Second reported overdate in the counterfeit 2 reales series.
11. 1781 K.81B-G1	CAROLUS III	98.7	28.14	NG	T	Brass	D. Wnuck	One of two known specimens. The second is the R. August collection. The assayer mark is confirmed as T.
12. 1781 K.81C-NK5	CAROLUS III	80.2	28.0	Worn	MI	German Silver	G. Nichols	Closed S appearing as 8. Mint mark unidentifiable due to wear.
13. 1782 K.82A-P7	CAROLUS III	75.2	27.0	PTS monogram	JR	German Silver	Stack's, July 18, 2007, lot 1033 (E. Sarafian)	Unique specimen. Nice swan head type numeral 2.
14. 1782 K.82B-M23	CAROLUS III	112.4	20.0	Mo	FF	Silver	R. August	Crude. 9 punch appears to be made into a 2 for this obverse die. Diagnostic 2 punch in date. The top portion of the 2 in 2R appears as a circle. Many unique features on this specimen.
15. 1782 K.82C-NK9	CAROLUS III	98.4	28.2	T or F?	RG	Copper	R. August	E of ET very close to HISPAN which appears to spell HISPANE even though a stop appears between N and E. Nonsense mint mark. Long ribbon ends. The odd mint mark may be a bungled Z for Zacatecas.
16. 1785 K.85B-M24	CAROLUS III	57.0	28.0	Mo	FM	Copper	R. August	Top of 5 is cut off and blunt. Add a loop to the lower part and it will appear as a 1786. Wide thin and wiry M in the FM assayer mark. Long ribbon ends.
17. 1785 K.85C-M25	CAROLUS III	96.0	28.1	Mo	FF	German Silver/ Copper	R. August	Similar to K.85A as we see doubling of the bottom serifs in A of CAROLUS. Doubling of the ordinal is diagnostic and memorable.

Number, Date, and Die Designation	Monarch	Weight (grains)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
18. 1787 K.87D-L27	CAROLUS III	84.8	27.5	ME	IJ	German Silver	G. Nichols	Superb bell toned German silver example. Typical crude edge marks on the edge with much spacing between as is usually seen on all German silvered examples in this counterfeit family. An excellent representative example.
19. 1787 K.87E-M26	CAROLUS III	94.1	28.5	Mo	FF	Brass	R. August	Date is doubled and the 1 of 1787 is triple punched at its top. G is used for C in CAROLUS and the E in DEI and REX is closed. Hand-cut lettering of a very crude style. The top of the 2 in 2R appears as a circle.
20. 1788 K.88D-N1	CAROLUS III	75.6	27.78	NR	IJ	Copper	D. Wnuck	The S in CAROLUS is high. The date numerals 178 are close, but the final 8 is distant from the previous three numerals.
21. 1788 K.88F-M18	CAROLUS III	81.7	27.14	Mo	F	German Silver/ Brass	D. Wnuck	Noted as German silver over copper although I have never actually seen such a composition. XRF analysis would probably show an elevated level of zinc in the composition. See Table D in my 1998 COAC paper.
22. 1788 K.88F-S7	CAROLUS III	67.8	27.5	S	DA	German Silver	G. Nichols	Doubling in the III in the monarch legend. Mint mark has an odd appearance.
23. 1788 K.88G-M27	CAROLUS III	80.2	28.5	Mo	FM	German Silver	R. August	Another double dated specimen.
24. 1789 K.89B-L23	CAROLUS IV	72.5	28.46	ME	IJ	Brass	C. Stevens	The monarch is named as CAROLUS IV rather than CAROLUS III. The use of the IV ordinal numeral is very rare in this series. There are possibly only three known: this specimen, the 1790 ANS specimen, and the 1790 J. Lorenzo specimen. See coin no. 2 in Table B of my 1998 COAC paper.

Number, Date, and Die Designation	Monarch	Weight (grains)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
25. 1790 K.90A-G2	CAROLUS III	80.2	28.62	NG	M	German Silver	C. Stevens	A similar cast 1790 German silver specimen is in the J. Lorenzo collection (ex M. Ringo). An unusual piece.
26. 1790 K.90B-G3	CAROLUS III	102.2	29.0	NG	M	Brass	R. August	Large 9 in 1790 as on the preceding specimen but from a different die. The die break is a distinctive feature of the obverse.
27. 1791 K.91D-NK3	CAROLUS III	106.4	28.63	Worn	Worn	German Silver	C. Stevens	This variety also exists in the J. Kraljevich collection but lacks a date.
28. 1795 K.95B-NK4	CAROLUS III	Not taken	Not Taken	E	T	Brass	C. Stevens	The left tilting 5 and the stop slamming into I of DEI are two diagnostic features of this variety.
29. 1796 K.96A-P8	CAROLUS III	79.0	28.0	Worn	PP (?)	Brass	Stack's, June 25, 2009, lot 104 (M. Ringo)	The more heavily worn example of two known specimens.
30. 1796 K.96A-P8	CAROLUS III	98.8	28.0	PTS monogram	PP	German Silver/ Brass	Stack's, July 18, 2007, lot 1034 (E. Sarafian)	A superb specimen with respect to preservation and the even splash of German silver over the brass coin. During my XRF studies no silver was detected in specimens of this alloy combination. Of course, an exception is not impossible.
31. 1797 K.97D-L28	CAROLUS III	87.6	28.5	ME	IJ	Brass	R. August	Similar CAROLUS III to K.97A. The 9 in 1797 tilts to the right at 45 degrees and serves as a diagnostic feature. Very crude hand-cut letters.
32. 1798 K.98B-M6	CAROLUS III	79.0	Unknown	Worn	MF	Brass	C. Rohrer	New obverse very close to K.98A. Reverse is M6. The mint mark is worn on this example.

Number, Date, and Die Designation	Monarch	Weight (grains)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
33. 1801 (1081) K.01C-P6	CAROLUS III	91.1	27.2	PTS monogram	FF	German Silver/ Brass	Stack's, June 25, 2009, lot 101 (M. Ringo)	The only known example with full retrograde date. On K.01A-M7 (Beethoven Head Variety) only the outside numerals are retrograde. The same die engraver was probably responsible for all of these dies.
34. 1301(1801) K.13A-L29	CAROLUS III	85.6	28.1	ME	JP	Silver	R. August	Similar situation as with the J. Lornezo 1835 example. The 3 seems to be from a broken punch or weakly struck but is simply an engraving error. Distinctive and important.
35. 1807? K.07B-NK10	CAROLUS III or IIII	64.0	28.2	DU	II	Silver	R. August	1807 or some similar date is inverted. An incredibly crude example with meaningless mint and assayer marks misplaced. One of the highlights of this series.
36. 1808 K.08C-M19	CAROLUS III	80.2	27.69	Mo	TH	Copper	C. Stevens	As with K.08A the tops of the 8s and the 0 in 1808 are open.
37. 1808 K.08D-G4	CAROLUS III	71.6	27.0	NG	MJ	German Silver/ Brass	C. Stevens	Remarkable for its clear FALSA counterstamp. A centerpiece for any collection.
38. 1808 K.08E-NK6	CAROLUS III	75.6	28.0	Worn	FT	Copper?	G. Nichols	Appears to be in copper or corroded brass. Mint mark illegible through wear.
39. 1808 K.08F-L26	CAROLUS III	80.2	27.3	ME	II	Brass	G. Nichols	Well executed specimen in brass.
40. 1810 K.10B-M28	FERDIN VII	86.9	27.5	Mo	MH or TH	German Silver	R. August	Bust of Carlos IV but title of Ferdinand VII. The spelling is FERDIN VII instead of FERDND VII as with K.10A.
41. 1811 K.11B-M22	CAROLUS III	75.6	29.5	Mo	II	German Silver?	Stack's, July 18, 2007, lot 1035 (E. Sarafian)	One of the highlights in the series due to its general crude quality. We see only an M for the México City mint mark. I I appears instead of the JJ assayer mark and the denomination mark appears as 8*R instead of 2R! See K.17E-S8 for another appearance of the 8R denomination mark.



Number, Date, and Die Designation	Monarch	Weight (grains)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
42. 1815 K.15A-P9	Ferdinand VII	81.8	Unknown	PTS monogram	FJ	Brass	M. Mayhugh	Well made for a Ferdinand VII type. The loop of 2 in 2R is closed. An important piece as it is the only reported 1815 in this counterfeit family.
43. 1816 K.16B-M20	FERDIN VII	104.9	25.8	Mo	JJ	German Silver	C. Stevens	A very heavy coin for a Ferdinand VII type.
44. 1817 K.17C-M21	FERDIN VII	74.0	27.58	Mo	TH	German Silver/ Brass	C. Stevens	Thick German silvering over the brass coin. Further XRF analyses is needed to determine whether silver was ever used for specimens of this nature.
45. 1817 K.17D-L24	FERDIN VII	91.0	27.7	ME	JP	Brass	C. Stevens	Its interesting how we see German silver and German silvering more in the early dated or later dated specimens than in the mid-dates such as within the CAROLUS III/IIII series.
46. 1817 K.17E-S8	CAROLUS III	82.8	29.0	S	II	Silver	R. August	An interesting example comparable to K.17A-M9 and K.17B-S6. Same 8*R denomination mark diagnostic as K.11B-M21.
47. 1818 K.18B-L25	FERDIN VII	81.76	26.88	ME	JP?	Brass	D. Wnuck	The assayer is probably JP but only J is visible due to wear.
48. 1820 K.20A-G5	FERDIN VII	82.7	Unknown	NG	M	Brass	M. Mayhugh	Normally when the mint mark is NG we see a singular assayer initial and in this case there is no exception to this rule.
49. 1821 K.21C-Z3	FERDIN VII	98.7	27.74	Z	AZ	Brass	D. Wnuck	Zacatecas mint marks are rare in this series in off-metals.
50. 1821 K.21D-Z4	FERDIN VII	89.5	27.25	Z	AZ	Brass	C. Schettino	Another nice Zacatecas issue.

Number, Date, and Die Designation	Monarch	Weight (grains)	Diameter (mm)	Mint Mark	Assayer Mark	Composition	Provenance	Comments
51. 1821 K.21E-Z5	FERDIN VII	92.3	27.34	Z	RG	Brass	S. Frank	Wide date and a die very similar to K.21B but D of DEI distant from the forehead. Reverse is similar also to the previously recorded Z21B-Z2 die marriage seen in Kleeberg. Probably the same die maker. Very heavy for a Ferdinand VII.
52. 1821 K.21F-NK7	FERDIN VII	70.9	27.8	Z	RG	German Silver	G. Nichols	Possible 1824 date but die engraver took the 4 and turned it into a 1.
53. 1828 K.28A-P10	FERDIN VII	68.5	27.0	PTS monogram	JR	Brass	D. Wnuck	The PST mint mark appears as TS. The date involves two similar broken 8s.

**PLATES**



1

K.18A-L20



2

K.27A-L21



3

K.35A-L30



4

K.74B-M16



5  
K.75A-NK1



6  
K.75B-NK2



7  
K.76A-M17



8  
K.78C-NK8



9

K.79B-L22



10

K.79C-P11



11

K.81B-G1



12

K.81C-NK5





13  
K.82A-P7



14  
K.82B-M23



15  
K.82C-NK9



16  
K.85B-M24





17  
K.85C-M23



18  
87D-L27



19  
K.87E-M26



20  
K.88D-N1



21  
K.88E-M18



22  
K.88F-S7



23  
K.88G-M27



24  
K.89B-L23



25  
K.90A-G2



26  
K.90B-G3



27  
K.91D-NK3



28  
K.95B-NK4



29  
K.96A-P8



30  
K.96A-P8



31  
K.97D-L28



32  
K.98B-M6





33  
K.01C-P6



34  
K.13A-L29



35  
K.07B-NK10



36  
K.08C-M19



37  
K.08D-G4



38  
K.08E-NK6



39  
K.08F-L26



40  
K.10B-M28





41  
K.11B-M22



42  
K.15A-P9



43  
K.16B-M20



44  
K.17C-M21



45  
K.17D-L24



46  
K.17E-S8



47  
K.18B-L25



48  
K.20A-G5



49  
K.21C-Z3



50  
K.21D-Z4



51  
K.21E-Z5



52  
K.21E-NK7



53  
K.28A-P10



54  
BUTTON  
(R. August collection)



## TN-210

**The Long Neck Family of English Counterfeit Coppers**

by

**David L. Palmer; Long Island, NY, and Byron K. Weston; Milesburg, PA**

In 2002, Clement V. Schettino and Byron K. Weston jointly produced *The Categorization of Counterfeit British & Irish 1/2d and 1/4d of George II & III: A Preliminary Progress Report on Family Groups and Subgroups* for The Colonial Newsletter Foundation, Inc., co-edited by J. C. Spilman and Gary Trudgen.<sup>1</sup> This paper, based on the Family concept of categorizing contemporary counterfeit halfpence developed by Weston, discussed the first ten families of counterfeit halfpence to be identified. Each family was illustrated by representative examples and their basic attributes were described. Included among these families was the Long Neck Family, named for the distinctive long neck of Britannia on many of the reverse dies. Since this was a relatively small family, and no additional varieties or die combinations have since come to light, the Long Neck Family became the first family of counterfeit halfpence to be fully published.

Appended to this paper was a short explanation of Weston's methodology, "Establishing a Link Fingerprint," for determining if the dies for two or more contemporary counterfeit halfpence were cut or sunk by the same die engraver. It is quoted in full below:

A link fingerprint establishes relationships, not identities. These relationships are called Families. The link fingerprint consists of three basic elements: die sharing, punch linkage and design style. Since the most conspicuous link, die sharing, isn't always present, we must often look to punch linkage and design style.

Two or more counterfeit halfpence, not struck from the same pair of dies, may have a number of points in common. With three specimens, it may be found that an element shared by two specimens is not shared by the third or that an element shared by the first and third is not shared with the second. Although some elements may not be common to each specimen, all of the points that are collectively shared within a group by at least two different specimens become part of the overall link fingerprint.

The same letter or number punches will exhibit a characteristic style that is specific to their matrix. Keep in mind, however, that letter or number punches emanating from a common matrix may have subtle differences. Different sets of punches produced by the same artisan may often exhibit a similar characteristic style. Punches that are lightly impressed into a die will produce a slightly smaller character than that produced by the same punch that is strongly impressed. The angle and depth at which a punch is impressed into a die can also be a factor, along with the striking pressure of the die and the hardness of the planchet.

Much the same can be said of central device punches. The same obverse bust device found on two different specimens and in combination with like punch linkage would almost certainly clinch the link. If two different device punches are used, they still may exhibit a similar characteristic design style. It was not uncommon for the engraver to hand strengthen the central device after it was impressed into the die. Thus, two dies that were prepared with the same central device punch could show differences in the central device. For example, a design element that is punched into one die could be

<sup>1</sup> C. Schettino and B. Weston. *The Categorization of Counterfeit British & Irish 1/2d and 1/4d of George II & III: A Preliminary Progress Report on Family Groups and Subgroups* (CNLF, Inc., 2002): 1–30.

engraved into another die imitating the design of the punched design element. Conversely, dissimilar design elements or device punches would not necessarily void a link fingerprint that can be established with punch linkage alone.

The link fingerprint also suggests a common origin and, in many cases, provenance as well. As these studies progress, future comparisons with British Evasions, Conder tokens and Confederation era coppers must be done, but for now elimination must be relied upon rather than inclusion. If an American Confederation copper's relationship is not apparent, then it may be reasonable to assume a British provenance. This assumption can be corrected or affirmed at a later date when more data is [sic] accumulated and a more thorough analysis becomes feasible.

Regardless of the number of points that may be shared within a group of counterfeit halfpence, establishing the link may be more a matter of human perception. Common points, or the link fingerprint, help in establishing the link, but it is the eyeball comparison and human judgment that must logically conclude the link.

The accumulation of link fingerprints may eventually lead to the conclusion that previously accepted facts were only assumptions while, as more data is [sic] collected, assumptions that are made within these link studies may become the facts. Figuratively speaking, we are also "fingerprinting" the manufacturer, or the individual or individuals who made these spurious counterfeits. Perhaps somewhat less figuratively, we are also investigating a 200+ year-old crime and wherever this investigation may lead us we must follow.<sup>2</sup>

Weston basically attempts to apply to British-produced counterfeits the same methodology used by Betts to categorize the American-made Atlee/Machin's Mills issues.

In its simplest form, the Link Fingerprint concept relies on a combination of three basic elements: 1) Die sharing; 2) Punch linkage; and 3) Design style. Not all of these elements are always present, so a little detective work may be necessary to recognize families such as the Simian Family. The crude, hand-engraved dies of this family are linked only by stylistic similarities and die sharing with several British evasion issues. However, the Long Neck Family involves all three Link Fingerprint elements. The Long Neck Family also displays a considerably higher degree of skill and craftsmanship in the cutting of the dies, leaving little doubt that they are the work of a single engraver.

At the 2004 Colonial Coin Collectors' Club (C4) Convention in Boston, Edward Foster gave a PowerPoint presentation using the Long Neck Family for illustration. Since many of the central devices showed clear evidence of outlining, he concluded that the outlines were first etched into the die face and then the excess metal was cut away from the edges of the outlines to produce the final image on the die. The die sinker also lacked the full complement of letter and numeral punches necessary to complete a die. He improvised the needed characters from the punches that he did possess by adding hand-engraved elements. Not only was this engraver a skilled craftsman, but an artisan who could be identified by his distinctive style, if not by name. Foster has continued with his study of this engraver's work and plans to further elucidate this and other counterfeit halfpence families that he may have had a hand in creating.

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<sup>2</sup> B. Weston, "Appendix A: Establishing a Link Fingerprint," in C. Schettino and B. Weston. *The Categorization of Counterfeit British & Irish 1/2d and 1/4d of George II & III: A Preliminary Progress Report on Family Groups and Subgroups* (CNLF Inc., 2002): 31–32.



Robert L. Bowser's December 2007, *CNL* article, "1748-dated Counterfeit British Halfpenny Source Identified" revealed that some die sinkers worked independently of the main counterfeiting operation or shop.<sup>3</sup> Their completed dies were sold to others who would then use them to manufacture the counterfeit coinage. This does not seem to be the case with the well designed, but somewhat improvised dies of the Long Neck Family. Nevertheless, the possibility has not yet been fully explored.

### DIE MARRIAGE TABLE

Reverse Dies	Obverse Dies					
	LN1	LN2	LN3	LN4	LN5	LN6
75A	X		X		X	X
75B		X		X	X	
75C		X		X		
75D					X	

The table of known die marriages reveals fairly extensive die sharing within the Long Neck Family of contemporary counterfeits. Punch linkage is also evident (see below). However, stylistic comparison between the central devices of the obverse and reverse reveals both similarities and differences. Most notable among these is the skinny, long neck of Britannia on the reverse, for which the family is named. The distinctive treatment of the neck is obvious on dies 75A, 75B, and 75C, but lacking on die 75D. This die also seems to generally diverge in style from the other three dies. This peculiarity caused some initial consternation among eGroup members studying this and other families of counterfeit halfpence. Not only did this reverse not seem to fit the name being considered for the family, but other families also include the occasional depiction of Britannia with a similar skinny neck. However, because 75D is married with the obverse die LN5, which was also used with the distinctive long-necked Britannia reverses 75A and 75B, the Long Neck name was retained for the entire family.

Although each obverse die is unique, collectively they share similarities in both manufacture and style. Besides the device outlines indicative of engraving by hand, the obverse portraits of George III are related by their highly artistic style. There can be little doubt that these dies are the work of the same engraver. Three stylistic sub-groups can be distinguished among the obverse dies. One group consists of LN2, LN3, and LN5, another of LN4 and LN6, while LN1 exhibits some differences from the other two groups. Despite differences between the central devices of either obverse or reverse, shared stylistic features can be discerned with practice.

The lettering of the legends also has a style peculiar to the die engraver. The combination of letter punches and engraving, as well as the large block style of the letters, is consistent between dies. Only minor differences appear in letters that were partially or fully engraved by hand. The one element that truly binds the Long Neck Family together is the distinctive lettering of the legends across dies, which is easily recognized by the novice and veteran collector alike (see Plates).

It is interesting to note that the obverse dies LN1, LN3, and LN6, are only married with reverse die 75A, while the other obverse dies are married with multiple reverses. On LN1 a die break develops on the ribbon bow at the back of King George's head fairly early. In fact, all the obverses illustrate the progression from early to late die state, except for LN5, which seems to have been the best made (or least used) die of the group. At present no late die state example

3 R. Bowser, "1748-dated Counterfeit Halfpenny Source Identified," *CNL* 143 (December 2007): 3207–3213.

of LN5 has been discovered. All of the reverses are known in both early and late die states. The wear and damage to the majority of the dies strongly suggests that large numbers of coins were struck in the Long Neck Family.

Most of the varieties are common to scarce, but two could be considered rare. The authors are currently aware of only three examples of die variety LN5-75A and four specimens of LN5-75B.

Although it is customary for the contemporary counterfeit eGroup to post papers on particular Families using the best coins from members' collections to illustrate obverse and reverse, the coins plated here all come from the Palmer collection. This was done in an effort to illustrate anomalies that appear from one strike to another. To date it has not been possible to improve on the plated example of LN4-75C. It should be evident from the plates that with some diligence Long Neck contemporary counterfeits can be found in fairly decent grades.

The plated coins represent the first published collection of Long Neck Family coppers. As with anything that has not been fully studied, new specimens can potentially turn up. An apparently complete set today may not be complete tomorrow.

**PLATE 1: 1775 Long Neck Obverse Dies**



**LN1**



**LN2**



**LN3**



**LN4**



**LN5**



**LN6**

**PLATE 2: 1775 Long Neck Reverse Dies**



**75A**



**75B**



**75C**



**75D**

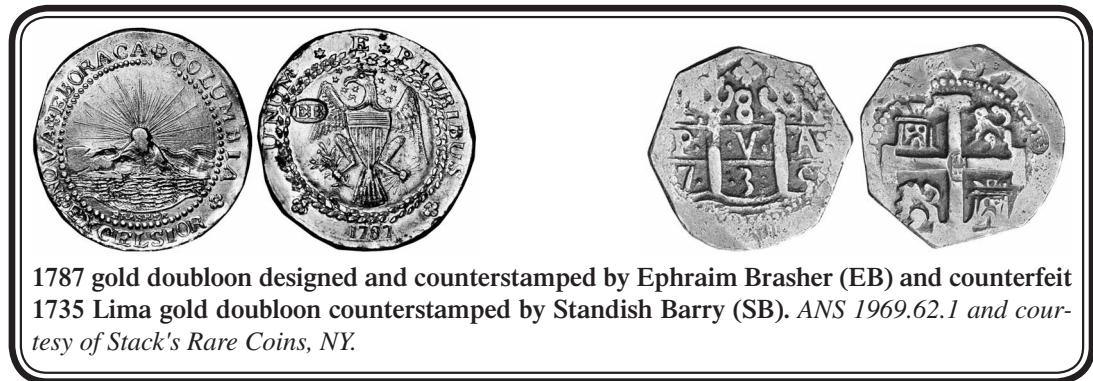
## TN-211

## Was Daniel Van Voorhis a Gold Regulator?

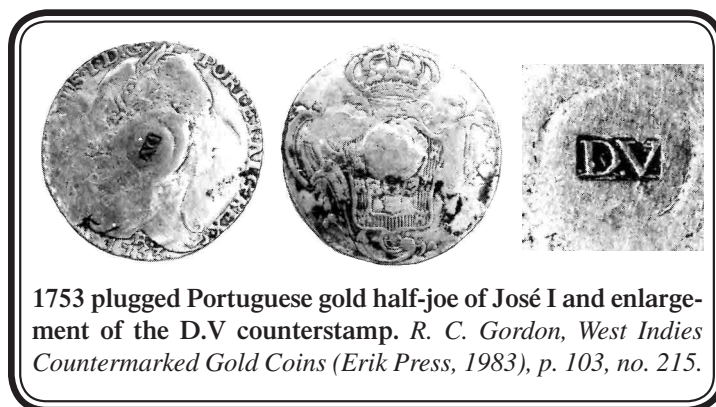
by

Marcus Mayhugh; Tonganoxie, KS

Lately, there has been a great deal of interest in American silversmiths who regulated the gold content of foreign coins that circulated in early America. Of these, Ephraim Brasher is the best known through his famous doubloon of numismatic lore.<sup>1</sup> Considerable attention was also generated by the recent discovery that the Baltimore silversmith, Standish Barry, placed his hallmark on a counterfeit gold doubloon as well.<sup>2</sup> That these two silversmiths manufactured their own coins only heightens the interest in their hallmarks applied to circulating foreign coins. It is possible that another silversmith associated with early American coinage can now be added to the list of American gold regulators: Daniel Van Voorhis.



In *West Indies Countermarked Gold Coins*, Ralph C. Gordon presents a regulated Portuguese half-joe bearing a hallmark very similar to one used by Daniel Van Voorhis. The coin is described as follows:



6400 Reis. 1753R Plugged. Medium Clip

Wt. 12.79 grams. Diam. 29.6mm

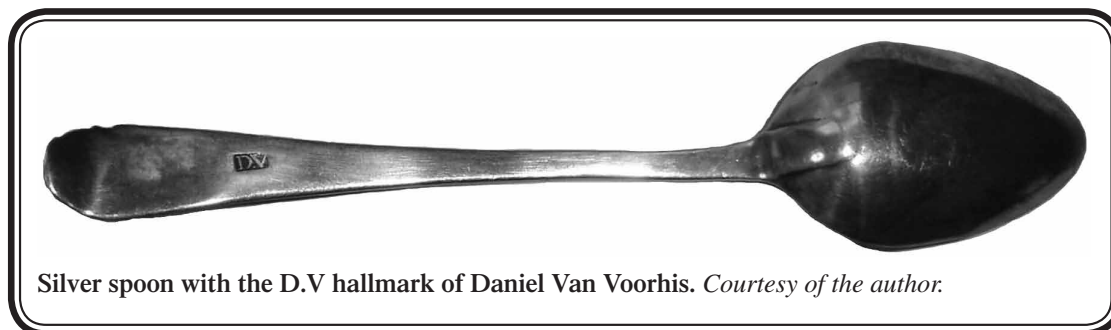
c/s Obverse D.V in a rectangular indent on the plug. The host coin is rather battered, although the countermark is neatly done. It is not possible to say when or how often the irregular clipping was done.<sup>3</sup>

1 Michael Hodder, "Brasher's Lima Style Doubloon" in J. Kleeberg, ed., *The Money of Pre-Federal America*, COAC 7 (New York, 1992), pp. 127–157; Walter Breen, "Brasher and Bailey: Pioneer New York Coiners, 1787–1792," in Harold Ingholt, ed., *Centennial Publication of the American Numismatic Society* (New York, 1958), pp. 137–145.

2 See the commentary by John Kraljevich in *The Louis E. Eliasberg, Sr. Collection*, April 15, 2005 (Stack's sale), lot 3012.

3 Ralph C. Gordon, *West Indies Countermarked Gold Coins* (Erik Press, 1987), p. 103, no. 215.





Silver spoon with the D.V hallmark of Daniel Van Voorhis. *Courtesy of the author.*

This D.V counterstamp very closely resembles several hallmarks illustrated by line drawings and attributed to Daniel Van Voorhis in *Kovel's American Silvermarks*.<sup>4</sup> A similar hallmark also appears on a spoon in the author's collection. Van Voorhis appears to have used several hallmarks over his career, including the numismatically important double initial D.V, as well as D.V.V, and D.V.VOORHIS. An ornate spoon with the D.V.VOORHIS hallmark was included in the estate of Mike Ringo, and auctioned in the 2008 Stack's *Americana* sale.<sup>5</sup>



Enlargement of the D.V hallmark.

Daniel Van Voorhis was a very well-known and active colonial silversmith, who partnered with William Coley and to create the New York firm of Van Voorhis & Coley in 1784. Together they produced the dies used for the Vermont coppers of 1786 and unsuccessfully petitioned the New York legislature for the right to mint coinage in 1787. In the same year, Van Voorhis petitioned the Continental Congress on his own (again unsuccessfully) for the contract to produce a federal copper coinage and became one of the original ten partners in the Machin's Mills coining venture. Van Voorhis served as cashier for the mint in Newburgh, NJ, until 1789, when he returned to his business in New York.

Like Ephraim Brasher, his competitor for coining rights in New York, Daniel Van Voorhis' work with precious metals, familiarity with the coining process, and residence in New York City—the hub of colonial American commerce—would have made him a prime candidate for regulating foreign gold coins.

<sup>4</sup> R. and T. Kovel, *Kovel's American Silvermarks* (New York, 1989).

<sup>5</sup> Stacks' *The Americana Sale*, January 15–16, 2008, lot 7070.



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## VERMONT COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

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### Plate III: Bust Design, 1788 and 1787 mule (Bressett 10-Q to 19-X )

by

Oliver D. Hoover; Burlington, Ontario<sup>1</sup>

#### Introduction

The Vermont coppers dated 1788 continued to employ the bust right and seated Britannia types (indicated by the Union Jack on the shield) introduced in the Summer of 1787. These types represent a shift away from the earlier bust left and seated personification (Liberty, Columbia, or Vermont?) types of 1786 and 1787 that attempted to imitate the popular design of Connecticut coppers. Despite the typological change, the Latin inscriptions of the 1788 Vermont coppers still mimic the model of Connecticut. They indicate that the coins were produced "by the authority of Vermont" (VERMON AUCTORI) and celebrate "liberty and independence" (LIB ET INDE or INDE ET LIB).

The dies used to strike late 1787 and 1788 Vermont coppers at the Rupert mint are normally attributed to James Atlee at Machin's Mills in Newburgh, NY, although William Coley may also have been involved in their production. One of the Atlee obverse dies was paired with a 1787 reverse naming BRITANNIA and used to strike imitation English halfpence (Nos. 27–29). These portraits are sometimes described as "bastard heads." When the legal Vermont mint at Rupert mint closed in early 1789, its coining equipment was acquired by Machin's Mills. It was used to produce illegal Vermont coppers (No. 30) by overstriking lightweight coins (especially counterfeit Irish halfpence) that had been outlawed in New York by a statute of April 20, 1787.

The ANS cabinet presently includes some 42 specimens. These represent many of the major types and die varieties listed in Hillyer Ryder's "The Colonial Coins of Vermont," in *The State Coinages of New England* (New York, 1920), pp. 63–67; John Richardson's "The Copper Coins of Vermont," *The Numismatist* 5 (1947): 331–354; and Kenneth Bressett's "Vermont Copper Coinage," in E. Newman and R. Doty (eds.), *Studies on Money in Early America* (New York, 1976): 173–198. The bulk of the collection derives from a gift made by the estate of Count Alexandre Orlowski in 1979. Alexandre Orlowski, the expatriate son of the Polish Count Miecislav Orlowski, lived in the Vermont towns of Pittsford and Castleton from 1941 to 1968.

The first coin (No. 21) on this third plate in a series to fully publish the Vermont copper collection of the ANS is a very recent purchase from John Kraljevich Americana. It illustrates the Society's continued interest in filling the gaps in its colonial holdings. Three pieces come from the important Orlowski collection (Nos. 22–23 and 26). Coin no. 25 was a gift of James C. Spilman and the Colonial Newsletter Foundation, while No. 28 was acquired through exchange with an unknown dealer active in the late 1930s. Coin no. 29 is a gift of Mr. and Mrs. R. Byron White, although Mr. White is best known for his published work on Chinese cash coins produced from AD 618 to 1912. The last coin on the plate (No. 30) was donated by Ronald R. Guth, the well-known professional numismatist and president of CoinFacts.com. Coin nos. 24 and 27 are of unknown provenance. In the sequence from Bressett 10-Q to 19-X, the ANS currently lacks examples of 16-T (RR 26) and 18-W (RR 27).

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<sup>1</sup> The commentary and catalog have benefited from discussion with Louis Jordan, Philip Mossman, and Raymond Williams.

**Catalog**

*Obv.* VERNON · AUCTORI, around. Laureate and cuirassed bust right, imitating regal half-pence of George III.

*Rev.* INDE ETLIB, around. Britannia seated left on globe, holding olive branch and pole; grounded shield with Union Jack; in exergue, 1788.

**Bressett 10-Q / RR 22**

21. 27mm, 125.5 grains. ANS 2010.72.1.

**Bressett 10-R / RR 21**

22. 27mm, 122.2 grains. Large reverse die break beginning at 6 o'clock. ANS 1979.124.29.

*Obv.* VERNON AUCTORI, around. Laureate and cuirassed bust right, imitating regal half-pence of George III.

*Rev.* INDE ET LIB, around. Britannia seated left on globe, holding olive branch and pole; grounded shield with Union Jack; in exergue, 1788.

**Bressett 14-S / RR 17**

23. 27mm, 108.0 grains. ANS 1979.124.26.

**Bressett 15-S / RR 16**

24. 27mm, 101.5 grains. ANS 0000.999.24062.

25. 27mm, 88.7 grains. ANS 2005.37.1214.

*Obv.* VERNON + AUCTORI +, around. Laureate and cuirassed bust right, imitating regal half-pence of George III.

*Rev.* INDE + ET · LIB+, around. Britannia seated left on globe, holding olive branch and pole; grounded shield with Union Jack; in exergue, 1788.

**Bressett 16-U / RR 25**

26. 27mm, 107.5 grains. ANS 1979.124.32.

*Obv.* VERNON AUCTORI, around. Laureate and cuirassed bust right, imitating regal half-pence of George III.

*Rev.* BRITAN NIA, around. Britannia seated left on globe, holding olive branch and pole; grounded shield with Union Jack; in exergue, 1787.

**Bressett 17-V / RR 13**

27. 27mm, 108.6 grains. ANS 0000.999.24061.

28. 27mm, 127.3 grains. ANS 1935.32.1.

29. 28mm, 120.6 grains. ANS 1989.99.201.

*Obv.* VERNON AUCTORI, around. Laureate and cuirassed bust right, imitating regal half-pence of George III.

*Rev.* \* ET LIB \* \* INDE, around. Britannia seated left on globe, holding olive branch and pole; grounded shield with Union Jack; in exergue, 1788.

**Bressett 19-X / RR 18**

30. 23mm, 106.3 grains. Counterfeit Irish halfpenny undertype is visible. ANS 1986.8.1.

VERMONT COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY

Plate III: Bust Design, 1788 (and 1787 mule)  
(Bressett 10-Q to 19-X / RR 13, 16 to 18, 21 to 22, and 25)



21



22



23



24



25



26



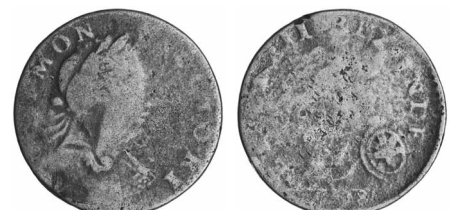
27



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## CONNECTICUT COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

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**Plate III: 1785  
(Miller 4.3-A.2 to 4.4-C)**

**by**

**Oliver D. Hoover; Burlington, Ontario<sup>1</sup>**

### Introduction

The Confederation period copper coinage of the state of Connecticut was legally struck in New Haven by the Company for Coining Coppers from November 12, 1785, to June 1, 1787. From June 1, 1787, to the Fall of 1788, Connecticut coppers continued to be struck by James Jarvis and Company. The types essentially consisted of modified versions of the royal bust obverse and Britannia reverse familiar from contemporary English halfpence. The Latin regal legends were replaced by new ones that identified the coppers as being issued by the authority of Connecticut (AUCTORI CONNEC) and advertised American independence and liberty (INDE ET LIB). This coinage was popular, spawning imitative issues struck for Vermont and numerous illegal counterfeits. The problem of counterfeiting combined with apparent mint irregularities led to a state inquest in January of 1789. On June 20, 1789, the right to produce state coppers for Connecticut was officially terminated.

The collection of Connecticut coppers maintained by the American Numismatic Society may be one of the most complete in existence and contains the vast majority of the die varieties recorded in Henry C. Miller's *The State Coinage of Connecticut* (New York, 1920). The Society's Connecticut holdings are so extensive due to two major gifts in the early twentieth- and twenty-first centuries. In 1931, the Frederick Canfield collection of Connecticut coppers (285 pieces) was loaned and subsequently donated to the ANS by the New Jersey Historical Society. In 2005, the American Numismatic Society acquired the Connecticut collection of Edward R. Barnsley (1131 pieces) thanks to the generosity of James C. Spilman and the Colonial Newsletter Foundation.

This third plate in a series to fully publish the Connecticut coppers in the ANS cabinet includes one example of each of the three varieties (Miller 4.3-A.2, 4.3-D, and 4.4-C) from the Canfield collection (Nos. 21, 26, and 29). The Canfield coins described here have painted Miller die varieties (PDV) in the fields of the obverse. The remaining seven pieces on the plate (Nos. 22–25, 27–28, and 30) come from the Barnsley/CNLF gift.

The ANS currently lacks an example of the 1785 variety, Miller 4.2-F.6. Only three specimens of this variety are presently known.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Randy Clark, Louis Jordan, Philip Mossman, and Raymond Williams.

**Catalog**

*Obv.* Legend as indicated. Laureate and cuirassed bust right, imitating regal halfpence of George III.

*Rev.* Legend as indicated. Liberty/Columbia/Connecticut seated left on globe, holding olive branch and pole topped by liberty cap; grounded shield with state arms (three grape vines) beside. In exergue, 1785.

All reverse die axes are 6 o'clock.

**Miller 4.3-A.2**

- 21. 28mm, 127.9 grains. AUCTION: CONN: / INDE: ETLIB:. Painted die variety on obverse (4<sup>3</sup> above A<sup>2</sup> in left field and M in right). ANS 1931.58.420.
- 22. 28mm, 127.6 grains. AUCTION: CONN: / INDE: ETLIB:. ANS 2005.37.15.
- 23. 28mm, 130.2 grains. AUCTION: CONN: / INDE: ETLIB:. ANS 2005.37.16.
- 24. 28mm, 130.4 grains. AUCTION: CONN: / INDE: ETLIB:. ANS 2005.37.385.
- 25. 28mm, 116.8 grains. AUCTION: CONN: / INDE: ETLIB:. ANS 2005.37.386.

**Miller 4.3-D**

- 26. 29mm, 140.4 grains. AUCTION: CONN: / INDE: -: ETLIB:. Painted die variety on obverse (4<sup>3</sup> above D in left field and M in right). ANS 1931.58.421.
- 27. 29mm, 127.9 grains. AUCTION: CONN: / INDE: -: ETLIB:. ANS 2005.37.81.
- 28. 28mm, 137.1 grains. AUCTION: CONN: / INDE: -: ETLIB:. ANS 2005.37.387.

**Miller 4.4-C**

- 29. 29mm, 139.5 grains. AUCTION: CONN: / INDE: -: -: ETLIB:. Painted die variety on obverse (4<sup>4</sup> above C in left field and M in right). ANS 1931.58.422.
- 30. 28mm, 132.7 grains. AUCTION: CONN: / INDE: -: -: ETLIB:. ANS 2005.35.17.



CONNECTICUT COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY

Plate III: 1785  
(Miller 4.3-A.2 to 4.4-C)



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22



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## NEW JERSEY COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

### Plate III: 1786 (Maris 17-K to 20-N)

by

Oliver D. Hoover; Burlington, Ontario<sup>1</sup>

#### Introduction

The partnership of Walter Mould, Thomas Goadsby, and Albion Cox received a two-year contract to produce three million copper coins for the state of New Jersey on June 1, 1786. Their coins carried the obverse type of a horse head and plow derived from the state seal and an American shield on the reverse. The legends give the Latin name of the state (NOVA CAESAREA) and present the national motto of the United States (E PLURIBUS UNUM) for the first time on any coin. By the Fall of 1786 the partners had fallen into financial disagreement and divided the coinage quota between a mint operated by Goadsby and Cox at Rahway, near Elizabethtown (now Elizabeth), NJ and another operated by Mould near Morristown, NJ. Mould successfully completed his part of the contract by August of 1788, in part thanks to subcontracting the New York coiner John Bailey to assist him. In contrast, production was hampered at Rahway in 1788 by litigation against Cox by both creditors and Goadsby, as well as by seizure of the mint equipment. On June 7, 1788, the remainder of the coining contract and the Rahway mint equipment was awarded to Matthias Ogden, the bond holder for Goadsby and Cox. Despite having access only to dies dated 1786 and 1787, Ogden continued to strike New Jersey coppers until 1790, when the New Jersey state coining project came to an end.

The American Numismatic Society's holdings of New Jersey coppers are extensive, thanks to the New Jersey Historical Society's donation of duplicates from the Frederick Canfield collection (24 pieces) in 1931 and the purchase of a large part of the Harry Prescott Clark Beach collection (829 pieces) from Henry Grünthal in 1945. Grünthal, who had studied numismatics in Germany, later went on to become Assistant to the Chief Curator and Curator of European and Modern Coins at the ANS from 1953 to 1973. Most of the die varieties identified by Edward Maris in *A Historic Sketch of the Coins of New Jersey* (Philadelphia, 1881) may be found in the ANS collection.

On this third plate in a series to fully publish the New Jersey copper coins belonging to the American Numismatic Society, only one is a Canfield coin (No. 26). Six of the remaining coins come from the 1945 Beach/Grünthal purchase (Nos. 21, 23, 25, 27, and 29–30). The second coin in this group is notable as it is overstruck on a 1787 Connecticut copper with a Miller Z.13 reverse. The obverse of the host coin is unidentifiable, but the possibilities include Miller 33.1, 33.8, 33.21, 33.32 and 33.39. Coin no. 22 was later bought from Henry Grünthal in 1974 and two others (Nos. 24 and 28) lack provenance information entirely.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Randy Clark, Louis Jordan, Philip Mossman, Roger Siboni, and Raymond Williams.

**Catalog**

*Obv.* NOVA CÆSAREA, around. Head of horse right, above plow right; in exergue, 1786.

*Rev.* \*E\*PLURIBUS\*UNUM\*, around. American shield emblazoned with a field of argent, six pales gules, and a chief azure.

All reverse die axes are 12 o'clock.

**Maris 17-K**

- 21. 30mm, 124.6 grains. Plow with straight beam. ANS 1945.42.661.
- 22. 30mm, 120.0 grains. Plow with straight beam. ANS 1974.177.4.
- 23. 30mm, 133.9 grains. Plow with straight beam. Overstruck on an 1787 Connecticut copper with Miller Z.13 reverse. ANS 1945.42.660.
- 24. 30mm, 141.5 grains. Plow with straight beam. ANS 0000.999.28473.

**Maris 18-J**

- 25. 28mm, 139.5 grains. "Bridle" die break. ANS 1945.42.662.

**Maris 18-M**

- 26. 28mm, 130.8 grains. "Bridle" die break. ANS 1931.58.509.
- 27. 28mm, 139.5 grains. "Bridle" die break. ANS 1945.42.663.

**Maris 18-N**

- 28. 28mm, 162.5 grains. "Bridle" die break. ANS 0000.999.28474.

**Maris 19-M**

- 29. 28mm, 135.3 grains. ANS 1945.42.664.

**Maris 20-N**

- 30. 28mm, 160.8 grains. ANS 1945.42.665.

NEW JERSEY COPPERS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY

Plate III: 1786  
(Maris 17-K to 20-N)



21



22



23



24



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26



27



28



29



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**MASSACHUSETTS CENTS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY**

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**Plate III: 1788  
(Ryder 3-E to 10-L)**

**by**

**Oliver D. Hoover; Burlington, Ontario<sup>1</sup>**

**Introduction**

Unlike the mint operations of Vermont, Connecticut, and New Jersey, that of the Commonwealth of Massachusetts was not licensed to private individuals, but was instead treated as a public project of the state. An Act of October 16, 1786 provided for the building of mint facilities and the production of copper coins under the direction of a Master Workman, a position granted to Capt. Joshua Wetherle of Boston in 1787. The dies of 1787 and early 1788 were executed by the Boston engraver, Joseph Callender. Those of later 1788 were cut by Jacob Perkins of Newburyport after the state decided that Callender's fee was too high. All of the coins are denominated as cents and half cents in accord with a federal resolution of July 6, 1785 that divided the Spanish milled silver dollar into 100 cents. On the obverse they depict a standing Indian derived from the state seal. A displayed eagle with an American shield appears on the reverse in emulation of the Great Seal of the United States, adopted in 1782. Unlike the legends on other contemporary state coinages, those on the Massachusetts coppers name the Commonwealth of Massachusetts in English rather than Latin. The coinage came to an end in mid-January of 1789, after the mint's stock of copper was depleted and it was discovered that each coin cost more than double its face value to produce.

The vast majority of the die varieties identified by Hillyer Ryder in "The Copper Coins of Massachusetts," in *The State Coinages of New England* (New York, 1920), pp. 69-76, can be found in the cabinet of the American Numismatic Society. The richness of the collection can be attributed in large part to the purchase of 37 Massachusetts cents and 13 half cents from Carl Würtzbach in 1943 for \$1000. Würtzbach had been the twelfth president of the American Numismatic Association (1917–1919) and wrote several articles on colonial coins and Hard Times tokens. Out of the ten coins on this third plate in a series to publish the Massachusetts coppers in the ANS collection, seven come from the Würtzbach purchase (Nos. 21–23, 26, and 28–30). Coin no. 25 was bought from the Fogg Art Museum of Harvard University in 1977 and no. 27 was purchased from the well-known American coin dealer, Henry Chapman, in 1911. Coin no. 24 lacks provenance information, but is notable for the painted die variety (PDV) on its obverse. It is unclear whether the PDV refers to Ryder's work or to Sylvester Crosby's *The Early Coins of America* (Boston, 1875). Many of Crosby's die identities (including 6-N) are the same as Ryder's. For a Crosby PDV on a Massachusetts cent donated by Daniel Parish, Jr. in 1883, see coin no. 15 on Plate II (CNL 144, p. 3675).

In the sequence from Ryder 3-E to 10-L, the ANS currently lacks an example of 5-H, which is believed by many collectors to be a phantom variety.

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<sup>1</sup> The commentary and catalog have benefited from discussion with Randy Clark, Louis Jordan, Philip Mossman, Mike Packard, and Raymond Williams.

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**Catalog**

*Obv.* COMMON \* WEALTH, around. Indian standing left, holding bow in left hand and arrow in right.

*Rev.* MASSACHUSETTS, around. Eagle displayed, on breast, American shield emblazoned with a field of argent, six pales gules, and a chief azure; incuse CENT on chief; olive branch in right talon and bundle of arrows in left; in exergue, 1788.

All reverse die axes are 12 o'clock.

**Ryder 3-E**

21. 29mm, 162.5 grains, ANS 1943.9.30.

**Ryder 4-G**

22. 29mm, 169.2 grains, ANS 1943.9.32.

**Ryder 6-N**

23. 29mm, 158.9 grains. ANS 1943.9.33.

24. 29mm, 154.3 grains. Ryder PDV in obverse left field. ANS 0000.999.28463.

**Ryder 7-M**

25. 29mm, 138.5 grains. ANS 1977.135.224.

26. 29mm, 148.7 grains. ANS 1943.9.35.

27. 29mm, 153.2 grains. ANS 1911.94.4.

**Ryder 8-C**

28. 29mm, 160.1 grains. ANS 1943.9.36.

**Ryder 9-M**

29. 29mm, 145.5 grains. ANS 1943.9.34.

**Ryder 10-L**

30. 29mm, 177.6 grains. ANS 1943.9.37.



**MASSACHUSETTS CENTS IN THE COLLECTION OF  
THE AMERICAN NUMISMATIC SOCIETY**

**Plate III: 1788  
(Ryder 3-E to 10-L)**



21



22



23



24



25



26



27



28



29



30

